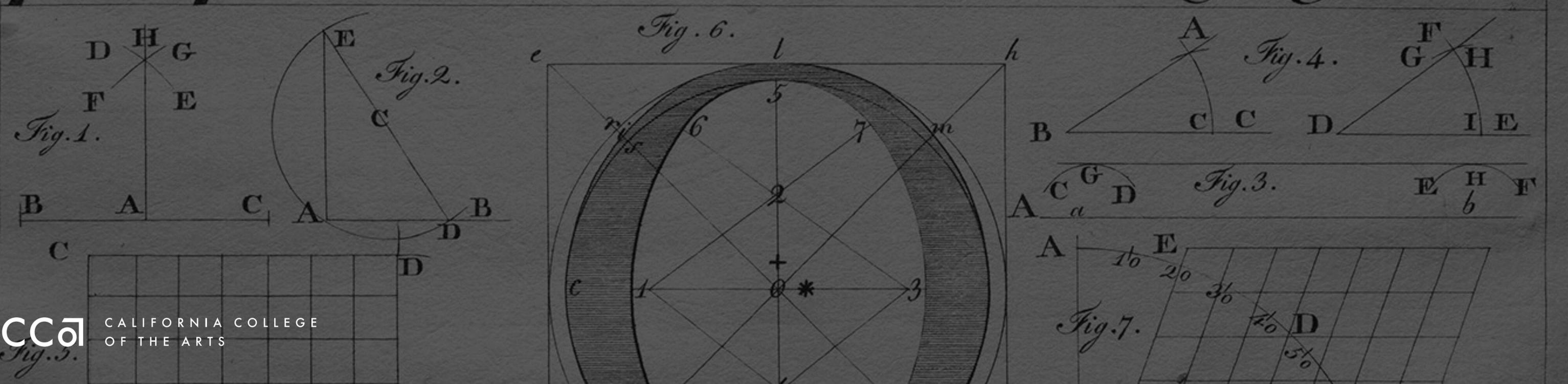




Class 5: Typography Continued

Erin Malone



Learning Objectives

Understand what **kerning, leading and scale** are
Know how they are used in **typography to manipulate communication**
Practice working with **type**

Project One

WEEK 1

Intro to the class

Basics

WEEK 2

Sketching

Typography Basics

WEEK 3

Typography Continued

Grids, Hierarchy
& Responsive Design

WEEK 4

Color Theory
Style Tiles

Studio:
Project one: Me App

WEEK 5

Brand

Design Toolkits

Tracking vs. Letterspacing

This is a headline in 72 pt. ← Univers 57, 72pt +50 tracking

This is a headline in 72 pt. ← Univers 57, 72pt 0 tracking

This is a headline in 72 pt. ← Univers 57, 72pt -50% tracking

This is a headline in 72 pt. ← Univers 57, 72pt -100 tracking

This is a headline at 72px ← HTML: h1 {letter-spacing: 1em;}

This is a headline at 72px ← HTML: h1 {letter-spacing: 0;}

This is a headline at 72px ← HTML: h1 {letter-spacing: -0.5em;}

This is a headline at 72px ← HTML: h1 {letter-spacing: -1em;}

Kerning

Water

no kerning, no tracking

Kerning

Water

no kerning, -50 tracking

Kerning

Water

kerning between the W and a, the a and t and the e and r

Kerning

Water

no kerning, no tracking

Water

no kerning, -50 tracking

Water

kerning between the W and a, the a and t and the e and r



kern me

← → To get started drag or use your ← → keys

Instructions

Your mission is simple: achieve pleasant and readable text by distributing the space between letters. Typographers call this activity *kerning*. Your solution will be compared to a typographer's solution, and you will be given a score depending on how close you nailed it. Good luck!

Leading or Linespacing

**This is a headline in 48 pt
and it is set on 2 lines**

48/54

```
h1 {  
  font-size: 48px;  
  line-height: 54px;  
}
```

The Pattern Languages of Programs (PLoP™) conference is the event for pattern authors and enthusiasts to gather, discuss, and learn more about patterns, programming, and software development.

This year PLoP will be co-located with the SPLASH conference, in Pittsburgh, Pennsylvania. The conference is not traditional—the main event is a set of Writers' Workshops where pattern papers are reviewed by fellow authors, led by expert workshop leaders.

Authors and everyone will find lots of opportunities to learn about patterns, pattern languages, pattern writing, and the quest for human-centered software creation in the panoply of PLoP activities: Writers' Workshops, Focus Groups, BoF sessions, BootCamp, Games, shared meals and chit-chat.

Reinventing the past is hard to do and not what we plan. Programming, software, and software development are changing fast. We plan to explore where it could all go, how code will be made, what the nature of software design will be, how scale will infect everything, and what kinds of new software will emerge. and it is set on 2 lines

12/18

Body Copy

```
p {  
  font-size: 12px;  
  line-height: 18px;  
}
```

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12/30
Body Copy

```
p {  
  font-size: 12px;  
  line-height: 30px;  
}
```

This is a headline in 48 pt

and it is set on 2 lines

48/130

```
h1 {  
  font-size: 72px;  
  line-height: 130px;  
}
```

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16/20

Body Copy

```
p {  
  font-size: 16px;  
  line-height: 20px;  
}  
or  
p {  
  font-size: 1em;  
  line-height: 1.25em;  
}
```

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Mixing Fonts

GOTHAM ROUNDED BOLD 32 pt.

TUNGSTEN SEMIBOLD 70 pt.



GOTHAM ROUNDED MEDIUM ITALIC 10 pt.

ARCHER SEMIBOLD 29 pt.



- A KNOCKOUT No. 27 Jr. Bantamweight 30 pt.
- B SENTINEL MEDIUM 20 pt.
- C KNOCKOUT No. 34 Junior Sumo 11 pt.
- D KNOCKOUT No. 52 Cruiserweight 13 pt.
- E SARACEN BLACK 14 pt.
- F SENTINEL SEMIBOLD 18 pt.
- G ZIGGURAT BLACK 14 pt.

- H SENTINEL SEMIBOLD ITALIC 18 pt.
- I SENTINEL BLACK 33 pt.
- J KNOCKOUT No. 67 Full Bantamweight 58 pt.
- K KNOCKOUT No. 34 Junior Sumo 15 pt.
- L SENTINEL SEMIBOLD 12 pt.
- M SENTINEL SEMIBOLD 13 pt.
- N ZIGGURAT BLACK ITALIC 16 pt.

- O KNOCKOUT No. 31 Jr. Middleweight 13 pt.
- P SENTINEL SEMIBOLD 17 pt.
- Q SENTINEL BLACK ITALIC 19 pt.
- R KNOCKOUT No. 31 Jr. Middleweight 13 pt.
- S LEVIATHAN BLACK 14 pt.
- T SENTINEL SEMIBOLD ITALIC 13 pt.
- U SENTINEL BOLD 15 pt.

Mixing Fonts

VITESSE BLACK & THIN 95 pt.

VERLAG BOOK 17 pt.

Gerhard Szymon and Natalie Wasserbauer

ain + Repeat

Javanese Music and the Roots of

NEW ORPHEUS EDITIONS CAMBRIDGE

VERLAG BLACK & BOOK 10 pt.

HTF DIDOT MEDIUM ITALIC 32 pt.

HOEFLER TITLING SEMIBOLD 64 pt. & BOLD 39 pt.

MERCURY TEXT SEMIBOLD & ROMAN 14 pt.

HARMONIÆ RECORDINGS DRESDENER BAROQUE COLLEGIUM

Bach Cello Suites

BWV 1007-1012

S

Suite No. 1 in G Major
BWV 1007

Recognized as some of the finest works ever written for the solo cello, the *Six Suites for Unaccompanied Cello* are among the most intimate compositions written by Bach during his tenure as kapellmeister in Cöthen (1717-1723). The Suite No. 1 in G Major, widely recorded in a variety of highly interpretive

GOTHAM MEDIUM 10 pt.

MERCURY TEXT SEMIBOLD 15 pt.

MERCURY TEXT ROMAN 15 pt.

Mixing Fonts

Moleskine Celebrates Coke's 100th Anniversary with Beautifully Designed Notebooks

Need one with its own straw? You're in luck!

By David Kiefaber

Moleskine, the makers of those sleek black journals that every aspiring poet in America seems to own, is doing its part to revel in Coca-Cola's centennial glory with limited-edition notebooks created as part of the soda giant's "Mash-Up" project.

A talented roster of visual artists designed the covers to reflect Coke's unique bottle design. And the work is pretty clever: Tom Farrell's "Sipping" notebook has an elastic band that doubles as a drinking straw, and David Schwen's design—only 5,000 were made—was inspired by photos of paint dripping from actual Coke bottles.

It begs asking, how many celebrations of Coca-Cola's bottle design are there going to be? Sure, a 100th anniversary is a big deal, but it feels like the world finds a reason to fête the iconic beverage every six months. Maybe Nike will do contoured running shoes next.

Contrast - serif and sans serif
Bodoni & Futura
more historical - Neoclassical and Geometric

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Complementary - same stable of design
Rotis - San Serif and Semi-Sans
Humanist 20th century

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Contrast - serif and sans serif
Amasis MT & Droid Sans
Contemporary

Using Scale

Be

Bold

or italic

but never
regular

Type in HTML

Semantic versus Physical tags

Semantic markup is logical and is used to impart meaning to the text enclosed. This means the meaning can be read by browsers, braille readers as well as text-to-speech devices.

Physical tags only tell the browser to display text a certain way.

Physical markup

<i>italicized text</i>

Bold text

<big>This is big text</big>

<small>This is small text</small>

<hr>

italicized text

Bold text

This is big text

This is small text

Semantic Markup in HTML

`<h1> Title</h1>` h1 **Title**

`<h2> Title</h2>` h2 **Title**

`<h3> Title</h3>` h3 **Title**

`<h4> Title</h4>` h4 **Title**

`<h5> Title</h5>` h5 **Title**

`<h6> Title</h6>` h6 **Title**

`emphasized text`

emphasized text

`Strong text`

Strong text

This text is `^{superscript}`

This text is ^{superscript}

This text is `_{subscript}`

This text is _{subscript}

`<s>This text is no longer correct</s>`

~~This text is no longer correct~~

This is `wrong`

This text ~~wrong~~

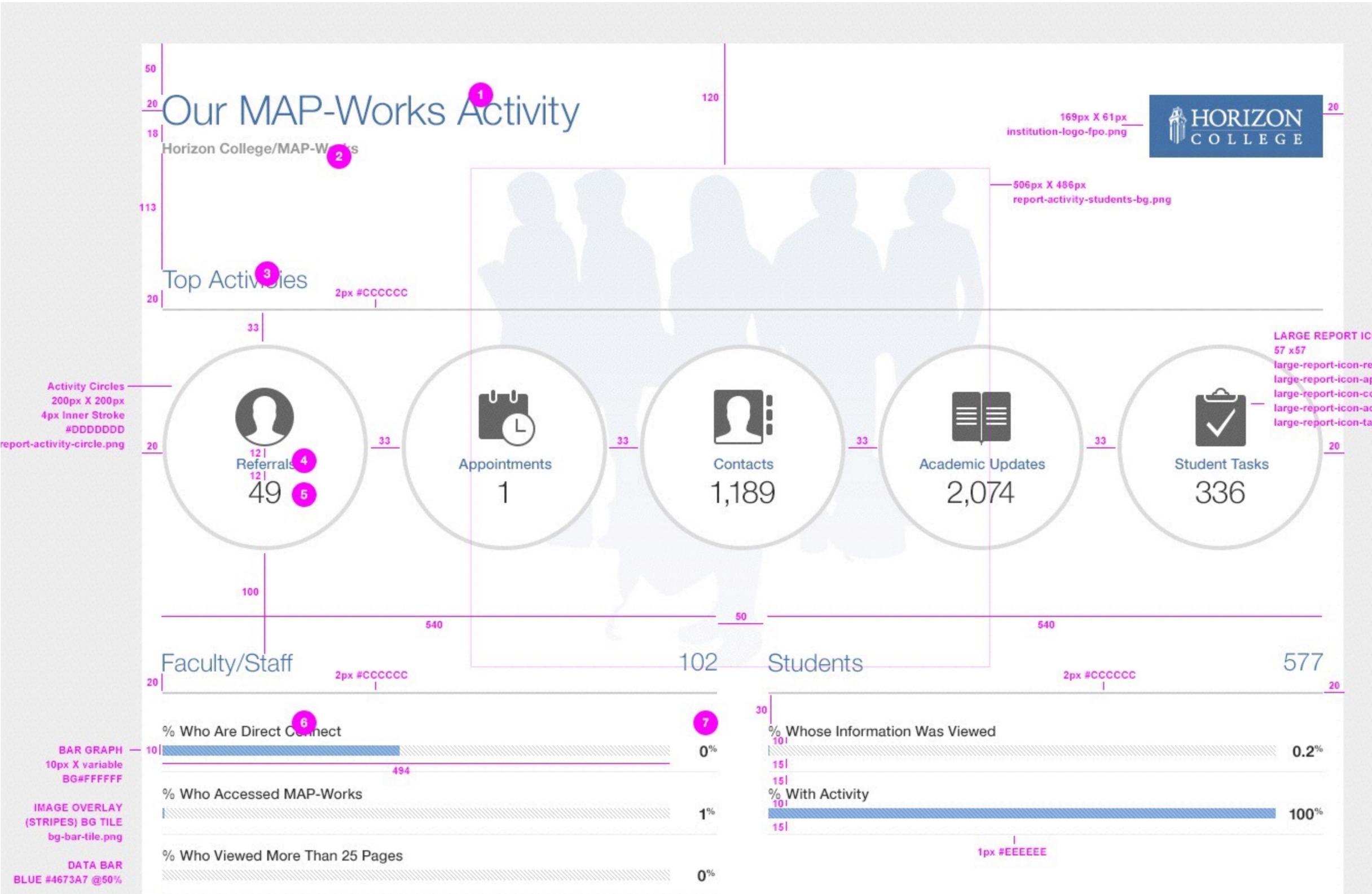
`<ins>This is</ins> the correct text`

This is the correct text

This `<q>text</q>` is a quote

This “text” is a quote

Example of a visual interaction design marked up for development



1. Title
font-size: 40px;
font-family: "Helvetica Neue";
font-weight: light;
color: #4673a7

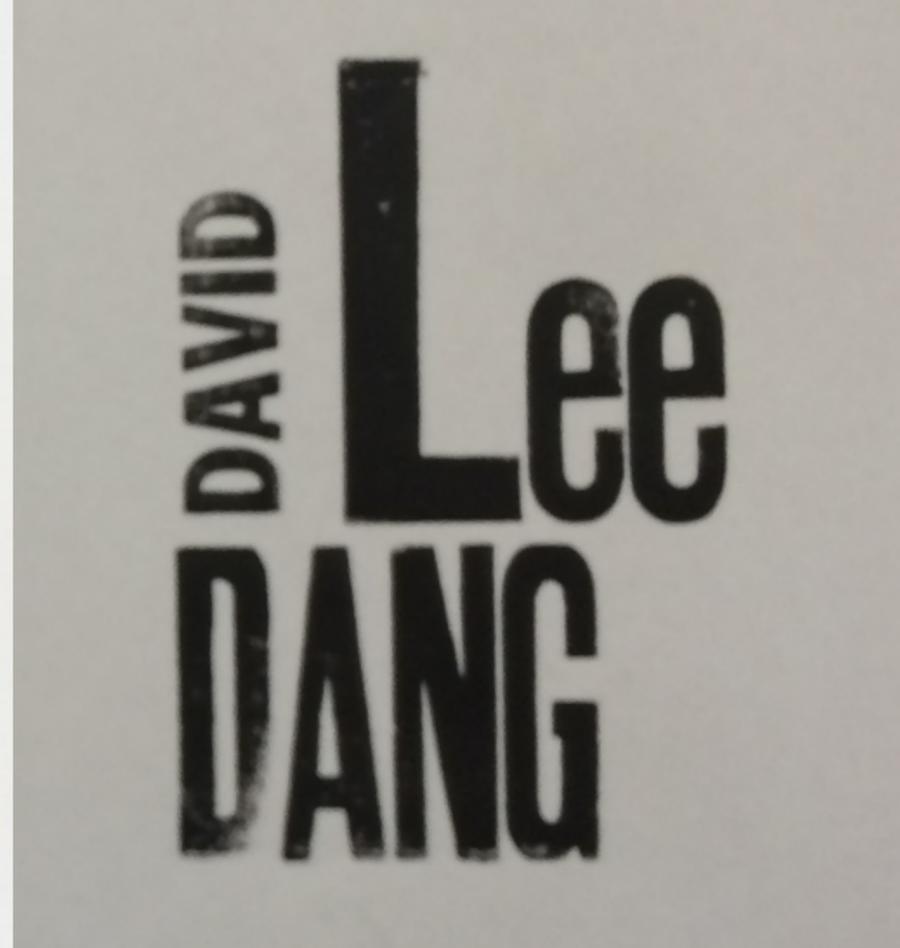
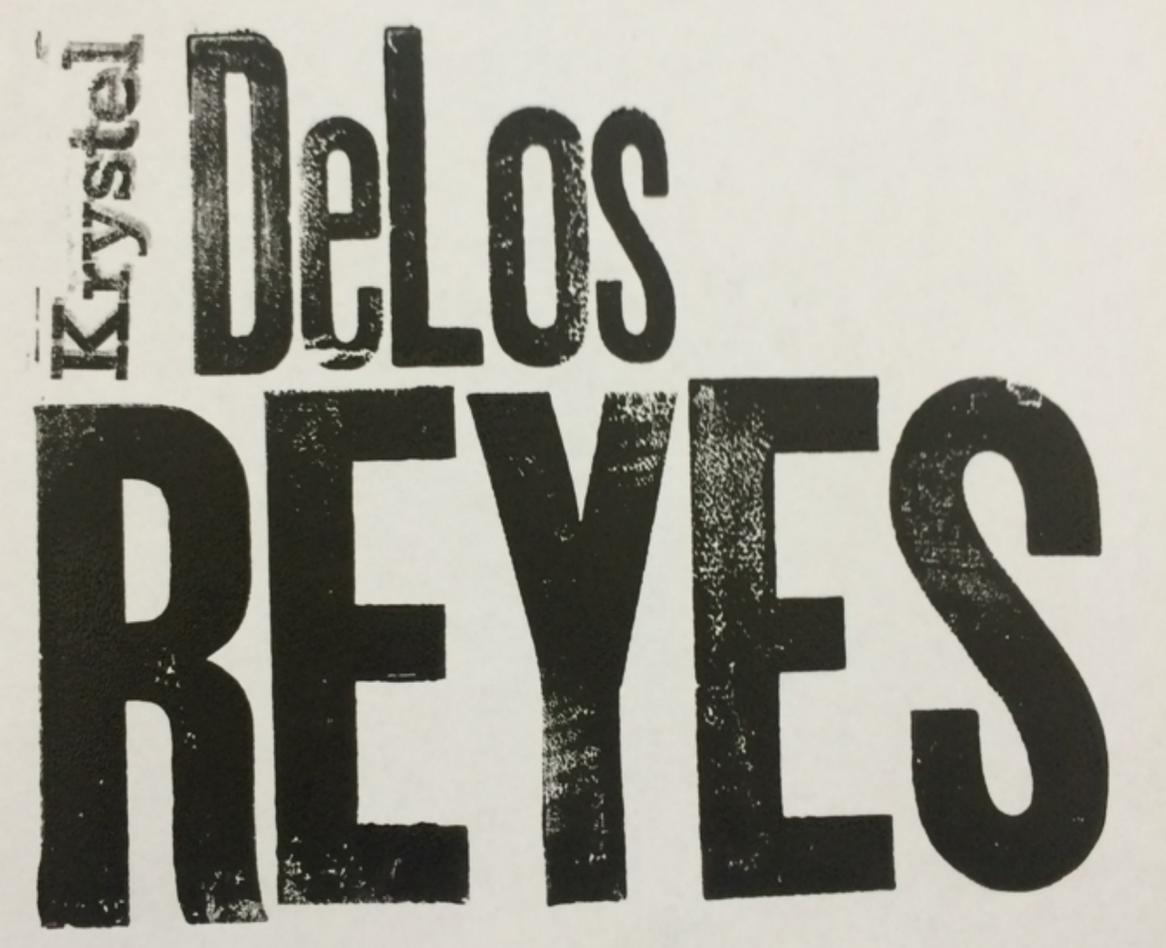
1. Title
font-size: 40px;
font-family: "Helvetica Neue";
font-weight: light;
color: #4673a7

2. Institution Name
font-size: 14px;
font-family: "Helvetica Neue";
font-weight: bold;
color: #999999

3. Module Title
font-size: 24px;
font-family: "Helvetica Neue";
font-weight: light;
Color: #4673a7

9. Column 1 text
font-size: 14px;
font-family: "Helvetica Neue";
font-weight: medium;
color: #333333

Let's set type



Movie: Helvetica

Homework

1 - **Quest**

Find an example of excessive linespacing or bad letterspacing.
Take a picture and post into the Google classroom.

2 - **Reading**

Chapter 6 from On Web Typography - the PDF is in the Google classroom.

PINK

=

Stuff I learned

YELLOW

=

Questions I Have